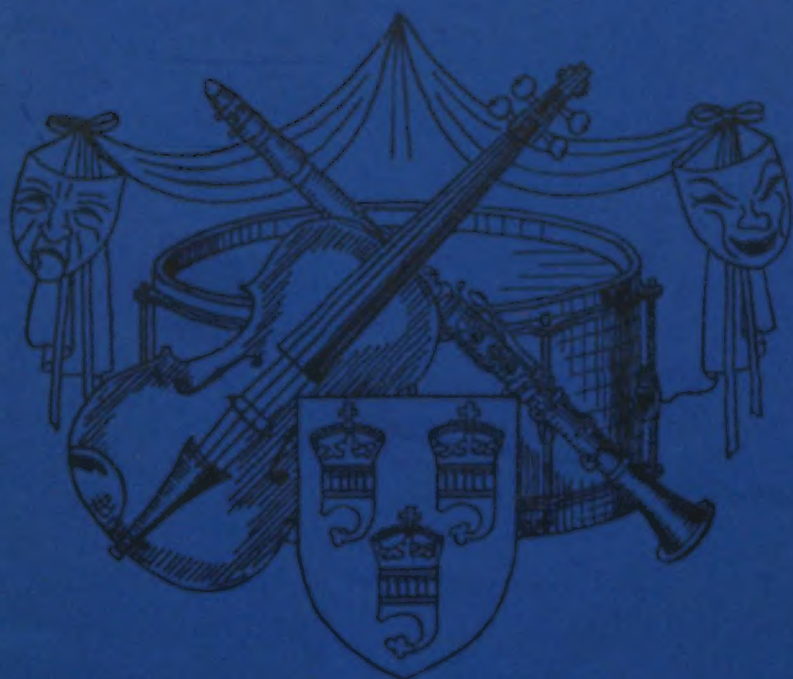


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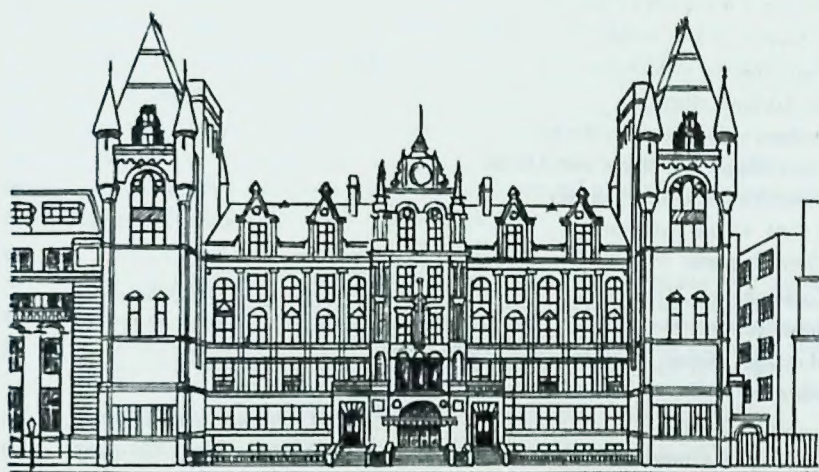


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Gillian Ashby

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"The Letter killeth, but the Spirit giveth Life"

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Director's Address

by HERBERT HOWELLS

I have two messages for you: one from a friend of yours—and very much alive: the other from a friend of Henry Purcell—and therefore convincingly dead.

The first message is a warm-hearted greeting from Mr. Keith Falkner. As your true and undoubted Director he sends you his salaams, wishing you joy in all lawful and honourable pursuits, visible and invisible.

The second message is from a poet who for the past 262 years has shared Chaucer's grave in Westminster Abbey. His name, John Dryden.

It seems Mr. Dryden had views about you and me and all musicians: and, by implication, even about Berg, Bartok, Bach, Beethoven, Brahms, and Berkeley, Bliss, Britten, Bax and Barbirolli: and any other ubiquitous B. in our honoured profession. And as far as Dryden goes, neither studentship of this College, nor an A.R.C.M. Diploma, nor the surnames Menuhin, Oistrakh—not even Jones—would prevail against the whips and scorpions of Dryden's message. Listen to it:

Fanciful music used with moderation, is good: but men who are wholly given to it are commonly as full of whimsies as diseased and splenetic men can be: and they have the same elevation of fancy when sober, which men of sense have when they drink. So wine, used moderately, does not take away the judgment; but used continually debauches men's understanding and turns them into sots, making their heads continually hot by accident as the others are by nature.

So: mere poets and mere musicians are as sottish as mere drunkards are, who live in a continual mist, without seeing or judging anything clearly.

Grim, is it not? And to add to your present gloom, you are as a headless body. Your Director is missing—somewhere in the Dark Continent. Not even Telstar can bring you his voice. More's the pity! For that voice has for years been of international repute. Mine is only parochial. His authority in this beloved College is ultimate, mine the merest shadow.

But (I warn you) I shall speak for fourteen-and-threequarter minutes: partly about Directors; a little about a sort of Spiritual Murder known as Specialisation; briefly about Death, because in recent weeks it has claimed four men highly distinguished in the history of this College. I may even cause you mild embarrassment by my asking questions. But these will be merely rhetorical. And like Pilate, I shall not wait for an answer. Instead, I will rush down to luncheon which is generally at its brilliant best on Mondays.

Then: at the very stroke of the fifteenth minute Mr. John Stainer will revive drooping spirits with a series of announcements affecting your Collegiate existence.

For the moment turn your minds to The Six—R.C.M.'s six Directors: gifted, distinguished men—by turns unpredictable, calm, impulsive, icy-minded, or scorchingly warm-hearted; all of them fanatically devoted to the welfare of the College of which you are now a living part. Six men of known professional calling—that of Music.

But I want to insist that, under Providence, they have become vital examples to all you students, and even to your God-like professors! You see, they have been inspired trespassers in fields of human enquiry far

beyond the narrow bounds of their declared profession. Since 1883 each in his own time has addressed generations of students—your predecessors and mine. And (let me again stress the fact) they have spoken upon subjects of fascinating diversity.

The first of the Six—Sir George Grove—was a civil engineer. He built light-houses. They, in turn, symbolized the luminosity of his mind. Biblical research deepened his understanding. A minor passion was his healthy contempt for sartorial slovenliness. A 'beatnik' age would have been a little hell to him, long hair a horror, stiletto heels lethal weapons quite apart from the preservation of lovely carpets. He met a male student in the College one day; pointed to the young man's throat and said: 'That collar, Sir, it doesn't match your shirt!' He nearly expelled the scholar for explaining that he'd only come that day for a harmony lesson. You think of Grove's Dictionary: so you should. But to maintain a sense of proportion as students of music, realize that for George Grove, the compiling of dictionaries and the discovery of a world-shaking symphony in Austria were but 'secondaries' in the span of his culture.

The second of the Six, in this very Uncommon Market of R.C.M. leadership, was by accident a landed proprietor, a country Squire, even one-seventh a Welshman, a chairman of magistrates, a lover of Bach and of professional poachers, a dedicated sailor, a philosopher, and a warm champion of votes for women. One night walking from this very place to his house in Kensington Square, he ruminated upon that political principle, and upon the enlightened, tormented women who, in those days and that cause, spent half their time in the arms of the police and the rest in Holloway Gaol. At home, that night, he determined to write a signature-tune for the movement. With the ghostly collaboration of William Blake he did so. Next morning he walked back to R.C.M. without recalling the great tune that nowadays not even the B.B.C. can exclude from the last night of a 'Prom' season.

Such was Hubert Parry: unique in R.C.M. history, a visionary, feet firmly on the ground. I say to you to-day and to your generation that you sing 'Jerusalem' but are only dimly aware of 'Blest Pair' or 'I was glad'. Alas! by chronological misfortune you can never know what it meant to sit here under the spell of Sir Hubert Parry's pervasive, all-embracing sweep of mind and temperament.

Then came the Third Man . . . and the earth trembled—or, at any rate, Prince Consort Road did—at the sight of a superlative beetled brow from Oxford. Shirts and collars were now safe. Not so any element of milk-and-watery studentship. Slackers crept into holes, hoping to die. Hugh Percy Allen was a supreme irritant; a blazing energizer. Bach and seamanship were his major devotions. He had a Nelsonic blind eye for objects he thought shouldn't exist. If you had confessed that only music interested you he would have pitied you. But if you had made music a mere platform for executive exhibitionism he would have scorned you. If you had made a Choir of Old-Age Pensioners sing the B minor Mass he would have canonized you. If you had said you lacked self-confidence he might have reacted roughly. But if you had genuinely fallen into trouble his would have been the first, the gentlest, the kindest hand lifting you to safety and peace-of-mind.

Fourth in the succession came Sir George Dyson—still a blessedly living force. Sir Hugh Allen, a while later, went star-gazing one lovely night in Oxford: and indirectly died because of it. Sir George was no star-gazer—but he sees everything. He is a brilliant musician—but never of the narrow specialist kind. He has written at least three classics.

Characteristically, the first was on hand-grenade warfare. If he had gone to 'the City' instead of coming to Prince Consort Road, he might well have been recognized as a potential governor of that complicated bit of monetary machinery known as the Bank of England.

Not Wellington, nor Winchester, but 'pierless' Wigan, York, World-Warfare, Westminster and Glasgow brought the fifth Director. And you could have found him here almost as recently as the-day-before-yesterday. Here again was no walled-up exclusive musician. Sir Ernest Bullock in effect implored us all to regard our whole selves rather than exalt too much our mere executive brilliance. It may be startling to a man of supreme modesty to hear himself described as a gentle but inescapable rebuke to all shallow enthusiasms, and to the dubious values that can afflict even the best-ordered student community. But such he was, to his own lasting credit and our permanent gain.

And so to the sixth in this rare succession.

It would be impertinent to do more than underline, once more, the outward-looking principle. He is not likely to let you find artistic death in an ivory tower. He will gladly slam its doors in your face. Great singer, experienced administrator, and (for the moment) a significant wanderer in Africa, he balances lovely curtains and carpet within this Hall by putting honest-to-God practice nets outside it. He equates Bach with Barrington, Schoenberg with the Rev. Mr. Shepherd, Chopin with Cowdrey, Gluck with Graveney, and Lords itself with the field of Waterloo.

To-day we particularly welcome students new to the College. Many of you are products of what is called an affluent society, and are threatened by a prevailing insidious declaration that 'You've never had it so good'. Most of you have survived the deadweight of an educational policy that is symbolized in a nightmare alphabet beginning GCEOA and dragging onwards to the XYZ of your hoped-for maturity of scholastic learning.

And even now you face up to two other dangers. A few minutes ago I had the first of these in mind. I described it, rather brutally, as 'a sort of Spiritual Murder'. Politer circles call it Specialization.

Now, if you were scientists, technologists, nuclear apostles, or prospective lunar-travellers, specialization is appropriate, and carries no greater threat than the destruction of the human race. But you are devotees of a great art. In the name of our Directional Six and of our Toveys and Hadows and Beechams, one would beg you to raise your sights higher than scales played like greased lightning, top Cs capable of breaking the sound barrier, or the writing of a fugue no human could play and only a computer could unravel. The remaining danger to your well-being is implicit in a fundamental but simple question: In return for what you *receive* what will you ultimately *give*?

Just one more observation, vital because it concerns the so-called dead. This College is not just bricks and mortar (though we are pleading at the moment for tons more). It is of course the sum total of the achievements of rare men and women who, nurtured here, have offered in return brilliant and dedicated service to music far beyond these walls. Four such men have gone from us in recent weeks: Dr. John Ireland, Sir Eugène Goossens, Dr. Henry Ley and Mr. Norman Greenwood. Tribute to their genius will be paid later: more permanently than in the spoken word. They abide in the deep affection and admiration of those of us who knew and worked with them. And even to the newest student I would say: They are as much your inheritance as anybody's. They and their like *are* this College.

Playing Schoenberg's Opus 29

by LAMAR CROWSON

In his introduction to *Seven Sketches*, Opus 9, for piano, Bartók gives certain information 'especially addressed to those who like to label all music they do not understand as "atonal" music.' This naturally leads into a discussion about composer-audience communication, but here I am more concerned with the performer-listener relationship. Sir Herbert Read, in his volume of essays *A Letter to a Young Painter*, points out that music and architecture 'communicate by abstract arrangement of sounds, intervals, proportions and rhythms.' But how abstract are these arrangements? Surely intervals and tonal harmonic systems are based upon the vibrations and overtones discernible to the human ear; rhythms upon the very rhythm of nature; proportions upon natural experience and analysis of sights and sounds. Sir Herbert Read suggests that such faculties as memory, analysis, enumeration, classification and generalization, directly deaden or depress the aesthetic sensibility, which needs for its development concreteness, sensational acuteness, emotional spontaneity, attention, contemplation, wholeness of vision or apprehension. I cannot count the number of times that an after-concert comment has been prefaced by 'I don't really know a lot about music . . .' this knowing a lot being a trained understanding of structural processes. The majority of audiences do not 'know a lot'.

Because of a certain abstract quality in so much contemporary music, the performer is often tempted to present a work in like manner—calculated, precise, objective—a performance resulting from a very careful dissection of the compositional system. This may be all right for the composer, is certainly convenient for the performer, but what about the listener? The addition of new words to the aural vocabulary is progress. Perhaps even a new alphabet is a good thing, so long as it is a means of saying something. The mere systematic placing of these new letters, no matter how ingenious, is not enough.

Detailed analysis is fascinating to some, but it does not take the executant very far in his task of communication. Even if he knows that now comes the retrograde, or that these two quavers come from the two semiquaver passing-notes in the second subject, the listener will not be aware of these pertinent facts unless the performer runs up flags or releases balloons. I would be very interested to know how many listeners are consciously and continuously analysing, and consequently reacting to their analysis at a concert.

All styles of music have in common at least one of these three principles—rhythmic logic, harmonic progression, and melodic tendency. It is with these that the listener becomes familiar. The argument often put forth is that the listener does not hear new sounds and systems enough, and there is no reason to refute it. This is why 'classical' music is often described as incomprehensible by the popular music fans. I have carefully said 'popular' and not Jazz, for the Jazz enthusiast is usually very knowledgeable about tradition, structure, and style comparison. If classical music was listened to, consciously, or better still, subconsciously, even half as much as its rival, there would be very few mysteries about it. However, a performer giving one presentation of a work is not an L.P.

record which can be played over and over. He is a public relations officer between the composer and the audience, thinking not so much in terms of posterity's acceptance, as in the present reception and appreciation.

I cannot go on the platform to play a new work assuring myself that only after the fiftieth performance will I be able to establish some sort of rapport with my listeners. My method is to apply a sort of ink-blot test: of what does this pattern, texture, or style remind me? After all, one does this to all composers—likening a passage to a similar one in another section, or another work, even by the same composer, or to some operatic or instrumental style. Interpretation, then, is not a vacuum-surrounded reaction, but the result of one's playing and listening experience. By identifying and spotlighting the familiar, I give myself, and I hope the listener, a point of response. Therefore I might play Schoenberg like Brahms and Debussy; Fricker like Prokofiev, Scriabin, Chopin, even Boulez; Schubert like Beethoven, Mozart like Verdi—but all disciplined by their own styles.

Very briefly I want to show how I have approached an important work, which still causes listeners some shock. The movements of the Schoenberg Suite Opus 29¹ (Overture, Dance Steps, Theme and Variations, Gigue) by their very names give the performer something tangible, but the use of three clarinets (E flat, B flat and bass) coupled with violin, viola, cello and piano, while achieving new sonorities, immediately presents new problems of balance and ensemble. Schoenberg uses the instruments with little apparent concern for their performers' comfort, rather like Beethoven in his choral works and late piano sonatas.

The Overture, with its geometric six-eight rhythm reminds me of the peasant-like dance in the first movement of Beethoven's trio Opus 70 no. 2. A rhythmically ambiguous but expressive passage (bar 33) leads into a section of pointillist character (bar 37). This almost microscopic inspection is immediately contrasted by a Brahmsian solo for the piano (bar 47)—Brahmsian in appearance and physical feeling. (When teaching Schoenberg's piano pieces, I often ask my pupils to change the notes so that the sound becomes more familiar and less disconcerting. Immediately they begin to recognize shape and technical groupings which remind them of Schumann, Debussy, or any other less baffling composer. The realization of the correct notes then does not interfere with more basic interpretative principles.)

After returning to the country-dance style Schoenberg introduces a very nostalgic Viennese waltz (bar 68). This waltz has an almost science-fiction episode (bar 114) with the theme in harmonics backed by Prokofievish pecks on the piano. At bar 33, the recapitulation begins and we now move along what we hope are more familiar paths.

The Dance Steps, scherzo movement, is a series of permutations of intricate rhythms, linked by almost grotesque lumbering figures. The B flat clarinet has first turn (bar 6) followed by the violin (bar 15). At bar 30, the piano has the ungrateful task of playing everything that has been split between the other instruments in the preceding section.

These melodic-rhythmic sections are interrupted by demonic arabesques from all instruments—almost impossible at times (bar 90). Bruno Maderna told me to play one short piano solo marked 'ruhig' like Chopin. Such notes Chopin would never have written, but the texture is the same.

¹Recording: Philips Modern Music Series, ABL 3397, in the College Library. Music: published by Universal, no miniature score. Will be bought by the Library if enough people ask for it. Editor.

The Variations follow an authentic folk song, crooned by the bass clarinet while the piano mutters away—two completely different conversations going on simultaneously. The rest of the ensemble feebly try to intervene (bar 12) but are cut off. The first variation is a fleeting symmetrical movement, the piano angrily reminding the others that this is a modern piece by changing the time signature (bar 32). Variation 3 is real impressionism, variation 4 restates the peasant quality. I try to bring out the slightly disjointed themes in the coda like a Bach chorale—but it all soon disintegrates. The Gigue is what it says it is, although Handel would not have suggested rites of spring (bar 40) or tales from the Vienna Woods (bar 48). The coda from bar 107 is another bit of Debussy (after his posthumous studies with Webern); here is a real technical problem, the E flat clarinet trying to match the piano right hand. In bar 128 is a moment of almost Schubertian magic: halting, changing chords. Technically the Suite is extremely difficult, but musically does not bewilder if one is prepared to do a similarity-comparison identification.

I often have to play, and play convincingly, everything put in front of me. Some of my trade secrets have been revealed. And to ward off a barrage of attack from young enthusiasts I will resort to the father's reply to his youngster: 'Well, son, when you have been through what I have been through, perhaps you will see things a little differently'.

A Student at Darmstadt

by ANNA LOCKWOOD

The ten days of the 'Ferienkurse für neue Musik' held each summer in Darmstadt, form a most intensive course of lectures, seminars and concerts which are centred around the composition and performance of new music.

Composers of almost all nationalities, many of whom have considerable influence, such as Bo Nilsson or Luciano Berio, attend the course and meet here publishers, musicologists and the administrative staff of the large radio stations, who consider the Ferienkurse an important barometer of compositional trends. Fees are high, both for lectures (50 D.M. for a course of ten) and for accommodation (150 D.M.). However, both full and partial scholarships are given by the Town Council on the basis of either references or professional qualifications, one of which enabled me to go this year. Application for these should be made as soon as the general application forms for the course appear, in June.

Perhaps a list of this year's lecturers and their subjects would best convey the aspects of new music covered by the course: Instrumental Composition by Pierre Boulez; Composition with 'Klangfarben' by Gyorgy Ligeti; Composition and Interpretation by Karlheinz Stockhausen; Medieval and New Music by Bruno Maderna; Asymmetry and Simultaneity by Stefan Wolpe; Electronic Music by Hermann Heiss; and Music-Theatre To-day by Luigi Nono. And there were interpretation classes by distinguished executants.

Although last year Stockhausen gave only a special course on electronic music which was limited to those with studio experience, this year his course was open to all. He had intended to combine analyses with rehearsals and performances of the more recent works of eight young composers. However the chamber orchestra attached to the course, the

Kranichsteiner-Kammerensemble, was invariably rehearsing for the evening concerts at the time of his lectures, so we were given two late-night concerts of these works. The concerts were advertised, a little provocatively, as programmes of music from 'the class of Karlheinz Stockhausen', so almost everyone at the course came, to admire or ridicule, laugh or defend with great vigour.

Perhaps the most striking aspect of the course is that in the concentrated period of ten days, both the origins of modern music and its most recent developments are heard, giving a sweeping survey of forty or fifty years in the equivalent of a glance. This year works by Schoenberg, Stravinsky, Debussy and Webern were included in the programmes and one evening motets by Gesualdo Machaut and Landini were placed before Nono's *Cori di Didone* and *Ha Venido*—a most interesting juxtaposition.

During an analysis of *Pierrot Lunaire* given by Pierre Boulez, he stated that he considers the text of the cycle to be a parody of expressionist poetry and that the score contains elements of Viennese cabaret music. This, followed by an electrifying performance of the work by Helga Pilarczyk, produced a controversy quite as vehement as any arising from Stockhausen's lectures.

Last year Stockhausen had given two public lectures on the development of 'moment-form'. This year he decided to spend two afternoons summarizing both these two lectures and those given this year, in English. However, as he has said frequently, he cannot repeat himself deliberately, so these additional lectures became more generalized expositions of his concepts of structure as a curve towards and away from perfection, in terms which suggested that, certainly until *Gruppen*, he considered the most perfect realization of the materials of a work to be its culminating point; whereas he now regards such a state as a static texture and is interested in the disintegration of such a texture.

Ligeti, talking from the starting point of 'klangfarben' was concerned with the interdependence of colour, rhythm, intensity and pitch—moving in three lectures from the first and third movements of Schubert's C major Quintet Op. 163, to a recent work of his own for orchestra, through Debussy's *Nocturnes* and *La Mer*, Webern's orchestral pieces.

In discussing the Schubert he was predominantly concerned with the wonderful examples in the first movement's opening of intensification of harmonic change through large alterations in register. His work *Atmospheres* was particularly interesting for the use made of harmonic and rhythmic textures so complex that wide bands of indefinite pitch were produced and juxtaposed with narrow bands of definite pitch. This gave a very strong colour which seemed to me to extend the possibilities of orchestral textures enormously.

The atmosphere at Darmstadt is one of intense concentration, on many issues—on the radical or retrogressive views of one's friends; on the statements of those lecturing; on the attentions of publishers and the committees of the various contemporary music festivals. And the talking goes on throughout the day and into the night, during lectures and after them, on the lawns of the school at which the course is held, over meals and drinks. All the discussion and expostulation, the bitter criticism and the unqualified enthusiasm is productive not only of some of the new ideas which will be examined during the following months, but also of such developments as the Festival just ended in Palermo; or *Tonos* (a new edition of contemporary music published in Darmstadt and not yet available in England I think)—a whirl of speculation in which one is instantly caught up.

Two Students in Moscow

ARTHUR TOMSON and GWENNETH PRYOR

The Russian Tchaikovsky Competition is one of the major artistic landmarks in Europe to-day; held once in four years, it invites violinists, cellists and pianists from the world over to come to Moscow. It consists of three rounds, all held in the Big Hall of Moscow Conservatory, the last round being with orchestras for the two concertos required. Every audition was public [A.T.] . . . and owing to the great interest of the Russian people in this, the largest and most strenuous competition in the world, every seat had been sold weeks previously and still people were clamouring outside to get any ticket which might be available.

The day before the first round the competitors (aged between 17 and 32) and the jury gathered for the opening ceremony and drew lots for the order of playing. We also drew lots for practice studios which were constantly available for our use. The following days were spent in intense practice, with breaks only to return to the hotel for meals. Each competitor was given half an hour's rehearsal in the hall, and could choose from two Steinway pianos. [G.P.]

The repertoire required of each candidate ranged from Bach and Mozart to a contemporary piece from the performer's country, in addition to all the main works by Tchaikovsky for each instrument, and a selection from nineteenth century and modern Russian compositions. The Soviet composers Khachaturyan and Kabalevsky were members of the piano jury, on which fourteen different countries were represented. [A.T.]

The first round lasted a week. Twenty-three candidates were successful, of whom twelve were Russian. The following day was free from auditions. Those who had been successful practised; those who had been eliminated went on an excursion and were free from then on. Nearly everybody had the opportunity to go to the Bolshoi Theatre and I saw *Aida* and *Eugene Onegin* from the Government Box. The theatre itself is magnificent and the sets equally so but I found the singing not particularly outstanding. [G.P.]

The competitors were naturally preoccupied with their own performance and had little opportunity to form an idea of Russia; certainly we all felt that everything possible was done to enable the really talented to reach the highest achievements. The Soviet pianist Vladimir Ashkenazy struck us all as being a really mature musician in complete command of his instrument, which he handles with utmost sensitivity combined with a supreme technique. The other Russians tended towards a harder and more mechanical type of playing: all possessed a highly efficient and accurate technique, but this seemed in some cases to be their chief concern. Altogether there were very few individualists amongst the candidates: the teaching, whether in U.S.A., Canada, France or Russia, is geared to producing more or less the same result, absolute technical accuracy at great speed. I think it is true that the great artist is as rare as ever.

Our stay in Moscow was well organized. I had a very helpful and intelligent Muscovite woman as my interpreter, she spoke English beautifully and had a real insight into English literature. She discussed freely with me any questions I raised concerning present-day Russia.

The chance of taking part in this competition was a marvellous opportunity to take a wide view of the musical scene to-day, and gave many of us our first chance of relating our individual achievements to a world standard. [A.T.]

Sir Adrian Returns

by FRANK HOWES

This term Sir Adrian Boult returns to College to conduct the First Orchestra. Returns, as in rondo form. You can't call a man a ritornello, yet one can say that College has been a recurrent theme in Sir Adrian's career. The episodes have certainly been long and of major symphonic importance — the Birmingham, the B.B.C. and the London Philharmonic Orchestras. Also the theme itself has been subject to variations. Its first statement was his appointment by Sir Hugh Allen in 1919 to teach conducting — an innovation in itself — and soon after to take over the First Orchestra from Sir Charles Stanford. Subsidiary motifs to this theme were Adrian's Jazz Band, a manual of conducting and the direction of the Patron's Fund, which in those days was devoted not to competitions but to public rehearsals of new orchestral works. But what, you may say, was Adrian's Jazz Band — not jazz, surely? Well, No, not exactly jazz, except in so far as being made up of scratch, third-study people — I myself played the viola in it up to open strings and the first position. Our victims, the student conductors, had to keep their places, their heads and some sort of coherence. Their interpretations with this motley band were analysed in class afterwards. But the First Orchestra flourished. It gave the first performance of Bliss's *Colour Symphony* and it played Elgar's *Second Symphony*: I know because I played the difficult tambourine part in it — the difficulty of tambourines is to stop them in time.

In 1924 when he left us for Birmingham the main theme was silenced, but a subsidiary theme was maintained in counterpoint — A.C.B. remained on the Board of Professors. The second episode was in a new key: he formed and trained a new orchestra for the B.B.C. which startled London at its first concerts. I recall the *Prelude* to the third act of *Lohengrin* at one of them and have never heard its like since and that's more than thirty years ago. Soon, however, an augmented version of the theme was added at the climax: in 1943 Sir Adrian became a member of the Council, our governing body. For ten years after 1950, when he left the B.B.C., he threw in his lot with the London Philharmonic Orchestra in various enlightened policies which it was pursuing. And now the first theme comes back *come primo*, the direction of the First Orchestra.

There is another theme which 'goes through and over' this rondo tune, and about this one there is no enigma: it is, as the other one may be, friendship, in this case a friendship based on artistic partnership. Just



Sir Adrian at the B.B.C.

as 42 years ago Adrian Boult came to College to help Hugh Allen on his appointment as Director to 'refit it for service' after the war out of a close association at Oxford, so now he returns to give the benefit of his unique experience to our present Director out of a long-standing collaboration with him in the Bach Choir.

But those with long enough memories do not need to be told all this. Some of you however have not been long enough on the scene to have acquired these happy memories. When you are young what has happened before your time is contemporary with the Flood and the Battle of Hastings. Very well then, let present students take note that Sir Adrian has been an advocate for, and exponent of, English music in Europe and America. In the United States his interpretations of Brahms are acclaimed by huge figures for the sale of his records. To this day his reading of such dissimilar works as Ravel's *Daphnis et Chloé* and Schubert's 'Great C major' are incomparable. He learned his job from the eagle-eyed Nikisch. He has clarified once for all what is involved in stick technique. He has devoted his whole life with single-minded persistence to the business of conducting, while eschewing the prima donna frame of mind which puts 'my' Eroica before the Eroica itself. He once conducted a season of Diaghilev Ballet and he is the only conductor I know who has the strength of mind not to play Leonora III between the acts of *Fidelio*. The B.B.C. will never have another conductor equally willing and able to undertake all sorts of scores whatsoever and give a fair account of them: Sir Hugh Allen once said to me that the safest conductor a composer could confide his untried work to was Boult, an opinion with which I, as a critic at the receiving end, concurred.

He is moreover, as his orchestras know, delightful to work with, but I warn you, he can explode. So take care, you orchestral players, and congratulate yourselves on your good fortune in coming under a musician of such experience and distinction.

Orchestral Standards in Britain

by NEVILLE MARRINER

For two short periods only during the establishment of British orchestras, has any one orchestra possessed a string section comparable with the best of Europe and America. In the late 1930's the B.B.C. Symphony Orchestra under the permanent conductorship of Sir Adrian Boult had assembled a magnificent string ensemble drawn almost entirely from players born and taught in the British Isles. This disintegrated during the war, and it wasn't until some twenty years later that the Philharmonia orchestra under Von Karajan mustered a comparable ensemble. This string group had a strong cosmopolitan flavour and an incredibly high standard of personal accomplishment to the very back desks. The present leader of the orchestra, Hugh Bean, and Tessa Robbins shared a desk somewhere in the middle of the second violins.

In London to-day there are five major symphony orchestras, and I would estimate that between them they possess sufficient first class string players to populate two orchestras of international standing. Three of the five orchestras have emerged with distinction for a short period since the

war. The Philharmonia had its era of complete glory—strings, wind, brass and percussion—in the fifties. The Royal Philharmonic under Beecham gave memorable performances with an orchestra completely lopsided in quality. The wood-wind section led by Terence MacDonagh was superb, and the strings survived in its shadow. More recently, the London Symphony Orchestra has presented a young, enthusiastic team illuminated by a few outstanding orchestral soloists. The string ensemble was not of uniform quality but the overall results were of sufficient excellence to carry the orchestra through two or three remarkable series of concerts.

This appraisal of the British orchestral scene is meant to be neither patronising nor harsh. If we wish to be judged by international standards, we must examine the competition.

In 1924 Koussevitsky toured Europe and Russia to engage the finest players available to play in the Boston Symphony Orchestra. In his twenty-five years' association with the orchestra he set a new world standard. Two 'fringe' ensembles of the Boston Symphony are the Zimble Sinfonietta and the Boston Strings, both virtuoso string groups who perform conductorless.

Vienna offers perhaps the most comprehensive livelihood for an orchestral player. The Conservatory is largely staffed by principal players from the Vienna Philharmonic, and the pupils absorb the traditions of Böhm, Ernst, Joachim, Hellmesberger, Brodsky and Rosé through present-day teachers such as Berylli and Boskovsky. To be a member of the string section of the Vienna Philharmonic is a way of life, and the artistic standard of living is reflected in the fame of the chamber groups within the orchestra—the Vienna Octet, the Philharmonia Quartet, the Konzerthaus Quartet and the Sneiderhahn Quartet.

Perhaps the most fireproof of modern string sections is with the Cleveland orchestra under their conductor Georg Szell. This is a collection of individual virtuoso talents welded together—almost literally—by the last of the martinet-school conductors. The audition for violinists begins with the Brahms concerto complete, and no half-baked A.R.C.M. performance is suffered. Once it is established that the applicant is sufficiently gifted to take his place before the orchestra as well as in it, he is asked to demonstrate his ability to work in a section and to vouchsafe his knowledge of the orchestral repertoire.

Such a demanding standard is what we must now look for in London to put our orchestras in order. Failure to provide material for this demand must rest with those of us who teach, and the institutions that are established to assemble the talent of the Commonwealth.

Of the endless orchestral auditions I have heard during the last six or seven years, I have approved about four per cent successes. The outstanding feature of this heavy casualty list has been the inability of the applicants to play their instruments with even modest pretensions. It appears that these players believe an orchestra to be the last resort for unsuccessful performers. This assumption is now exploded for ever, and only talent is of interest to the personnel committee of any orchestra. Experience, like musical intention, is no longer a valid reason for accepting a player of poor technical ability. Each member of a string section must contribute intelligent, disciplined sonority with technical assuredness.

The time to prepare such players is long before they arrive at the Royal institutions. Most of our scholarship entrants are at least five years behind schedule when they arrive at College. At the age of sixteen or seventeen it is very late for a violinist to acquire the automatic, basic

technique that will give him the ability to express himself adequately in music. The curriculum at the R.C.M. is conceived in a manner that is general rather than particular—excellent training for experience and musicianship but enervating to virtuosity.

If a young instrumentalist is to emerge from the welter of mediocrity that clouds the teaching establishments, he is obliged to be utterly single-minded in his studies. I cannot emphasize too strongly that a performer should be technically secure before the age of twenty; and that happy state requires at least seven years serious application from even the most gifted player. One conclusion that I would draw at this stage is that entrants to the College and Academy must be far better prepared. Perhaps we mislead their teachers by the standard we demand through the Associated Board Examinations, but whatever the cause, the effect is painfully obvious. (On a more optimistic note, it will be interesting in the future to see the results of Peter Maxwell Davies's teaching at Cirencester.) The Royal Schools take the best of what is offered them, and are faced with a repair job straight away. It is, of course, impossible to fill in the gaps in the technical, musical and intellectual education of a student in a three year course, but there are occasional talented individuals who could be groomed within that time.

Therefore I feel it is entirely wrong to insist that all students should be submitted to the same curriculum. There is a large proportion of our student body that profits from a general education, and flow back into the profession as teachers, administrators or critics, but the really gifted people should be shielded from low-standard communal activities. At this stage in their career it is not important that they have never played *The Prophet* by Meyerbeer, or *The Beggar's Opera*.

One of the hazards of single-mindedness in music is an incipient lack of awareness of other people in ensemble. Intelligent flexibility must be the end product of all chamber-music coaching, and it is from ensemble classes that students acquire their musical literacy. Orchestral training at this time can only be the bare bones of understanding. The conventions of conductor-player relationship have to be absorbed and the technique of mass-interpretation understood. The quality and not the size of the repertoire is important, and how much of that is comprehensible depends entirely on the ability of the conductor to communicate his reading of it to his players.

Let us now assume that we have a string player who began to learn his instrument before he was ten, who, when he was thirteen or fourteen, was well grounded in the theory and practice of music by a good teacher and who won a scholarship to a Royal School, aged sixteen. For three years he has worked only at his instrument, and in relation with other students of comparable standard. Now he is ready to come into contact with professional players, and many provincial orchestras would be glad to see him. Experience is much more easily acquired than ability. To have both fits you to belong to a great orchestra, and our managements are aware of the dearth of such players. Until such time as teachers, teaching institutions and orchestral managements adopt a considered policy towards young string players, I foresee no improvement in our orchestras.

NEW PROFESSORS

Sir Adrian Boult, Dr. Sydney Campbell, Mr. Gordon Stewart and Mr. Ralph Nicholson have been appointed to the teaching staff.

THE ROYAL COLLEGIAN AT HOME AND ABROAD

Benjamin Britten was awarded the Goethe prize in Hamburg last May, as a composer of international stature who has enriched and developed all forms of modern music. He and Peter Pears performed Schubert's *Winterreise* at Wigmore Hall last March in aid of the New Building Fund.

Aitken Crawshaw, who was the first editor of this Magazine, from 1904 to 1909, recently wrote from Farnham sending his greetings to readers. He hopes to send us an article soon.

Oliver Davies, Peter Norris, Jane Meerapfel and Martin Dalby played Bartok's Concerto for Two Pianos and Percussion with the Northern Sinfonia Orchestra in Newcastle on December 17.

John Bacon, John Chaffer and Elizabeth Harwood gave two concerts in the Villa San Michele, Capri, during August 1961.

Norman Demuth was a member of the jury for the Concours Musical International Reine Elizabeth de Belgique for composition. He has accepted a commission to write a book on Berlioz for Les Editions du Seuil of Paris.

June Nunn organized the Schools' Music Association's first Primary Schools Festival at the Royal Albert Hall on June 23. Despite the shortage of music specialists in primary schools, over 1,000 children from the home counties took part in massed choral and individual items, including percussion and recorder groups, folk dancing and junior orchestra.

Arthur Pritchard conducted the R.S.C.M. Festival in October in St. Paul's Cathedral. He broadcast an organ recital from St. John's Wood Church in November.

Ralph Nicholson conducted the Guildford Symphony Orchestra on December 2 and March 31, the Redhill Society of Instrumentalists on March 17, and the Croydon Youth Orchestra on July 12.

Vera Warwick-Evans has been the violinist in chamber music played to the Gravesend Music Club, the Chatham Music Club, and the Studio Music Club, Amersham.

Geoffrey Shaw has been appointed vicar-choral, St. Paul's Cathedral; conductor, Morley College Choral Society; Special Commissioner, Royal School of Church Music; Professor of Singing, Ambassador College, St. Albans.

Christopher Slater conducted the Royal Philharmonic Orchestra at Epsom on January 13.

Norman Hearn organized the fifth Linton Music Festival in July. Collegians taking part were **Anthony Hopkins, Lamar Crowson, Antonio Brosa, Margaret Plummer, Christina Clark and Margaret Cable.**

Thornton Lofthouse, during a busy year, played Handel's harpsichord music at the University of Bristol, gave piano recitals for the British Council in Malta and Nicosia, and played with a chamber group at Salzburg, Linz and Innsbruck in the summer.

R.C.M. UNION A.G.M.

The Annual General Meeting will be held at the College on Friday November 23 at five o'clock. It will be followed by a talk on The Art of Biography by Mr. John Connell. All students and members of the R.C.M. Union will be very welcome.

PAST AND PRESENT JUNIOR EXHIBITIONERS' ORCHESTRAL CONCERT

June 30



*Ernest Hall, Philip Cannon, the Director, Marjorie Humby, the Registrar, Donald Blakeson, Hugh Bean, Christopher Green, Christine Lenton, Frank Wibaut, Judith Lenton, Richard Smith
From left to right.*

Fanfare to Youth	Conductor: Ernest Hall	Philip Cannon
Processional	Conductor: Philip Cannon	Arthur Bliss
Toccata for cello	Judith Lenton Accompanist: Michael Matthews	Girolamo Frescobaldi
Fantasia on the Alleluia Hymn	Conductor: Philip Cannon	Gordon Jacob
Overture: 'Oberon'	Conductor: Meredith Davies	Weber
Soiree's Musicales	Conductor: Philip Cannon	Rossini arr. Britten
Ballade in A flat	Frank Wibaut	Chopin
Ballet Music: 'The Perfect Fool'	Conductor: Philip Cannon	Gustav Holst

Leaders of the Orchestra: Hugh Bean, Robert Mason

The concert given in aid of the New Building Appeal had been planned a year beforehand. Rehearsals of one hour every Saturday morning started last term, with more time in the last two or three weeks before the concert. The orchestra, however, could never have been ready without the work that Mr. Cannon did in his coaching of it.

Sir Arthur Bliss, being unable to come to the concert, came to the final rehearsal to listen to his *Processional*, in which the organ solo was played by Andrew Carter, and to give advice on its interpretation. This rehearsal was also the first time Meredith Davies conducted us. The orchestra, however, had little difficulty in following him, and soon mastered the few alterations in interpretation that he asked for. The difficult solo horn part at the beginning of the *Oberon* Overture was played by an exhibitioner, although there were professionals there.

We had already played the Weber and the Fantasia on the Alleluia Hymn by Gordon Jacob at a previous concert, and it was therefore rather disappointing to the orchestra that they were not given something weightier, such as a symphony, to tackle in

the summer term, instead of the three other short pieces. Alternatively, one of the soloists could have played a concerto movement. The programme, however, had one advantage in that it gave everybody a chance to play at least one work fully. Our ages range from 12 to 18 years.

The most rewarding work to practise, and I think the most beautiful and pleasant to listen to, was the Fantasia on the Alleluia Hymn by Gordon Jacob.

This orchestra is the senior of the two junior orchestras. The leaders are usually changed every term, but the present leader of the senior orchestra, Robert Mason, has held this position for the whole year.

Exhibitioners attend college up to the age of 16, or until they leave school if they are granted an extension. Tuition covers choir, two orchestras, theory, history, harmony and counterpoint, composition and ensemble work. All junior exhibitioners have lessons in two instruments, the second being the piano if their first instrument is an orchestral instrument. They then attend whichever of the other classes they are best fitted for. The cost of this tuition is paid by the L.C.C. and county grants. Many of the exhibitioners living in the remoter parts of London and the counties have to leave home at a fantastically early hour in order to be at college at 9 o'clock, and they reach home proportionately late.

The work of the Junior College has been greatly stimulated by the interest of the Director, and we enjoy feeling that we are a real part of the College. The extent to which the Junior Department has developed since it was founded by the late Miss Angela Bull, with the majority of the children being taught entirely by the students, many of whom were not even doing a G.R.S.M. course, is illustrated by the fact that the professionals played at the concert, and that Sir Arthur Bliss and Dr. Gordon Jacob gave it their support. The 18 past Junior Exhibitioners, now professionals, who assisted the orchestra, represented six English orchestras, and included Hugh Bean and Tessa Robbins.

Having the professionals there certainly strengthened the orchestra. It was also valuable and exciting experience for us to play with them. With their help, the concert was immensely successful, and £300 was raised for the building fund.

DIANA LEVITAS

R.C.M. UNION 'AT HOME'

At this summer's 'At Home' we were treated to an entertainment of a new and different order—a *melée fantasque* was what the programme promised us and we were not disappointed. Under the original genius of Oliver Davies a programme of unusual variety unfolded itself—a Schmitt trio, a virtuosic étude by Thalberg, Sinhalese folk song. José Luis Garcia astounded us with instrumental pyrotechnics finely controlled. Neelakanthi Munasinghe charmed us with the sweet simplicity of her singing. But the most delightful moment of the evening (perhaps because it caught us unawares) was the performance of the Kücken song. The text of the song was over-romantic to a degree and the audience was prepared for buffoonery. Instead we were treated to a stylish performance of a high order, all three artists, Jessie Cash, James Mark and Oliver Davies, combining in musicianship to give us something unforgettably beautiful.

The entire evening's entertainment was held in the concert hall this year. The only performer who seemed less at home in this more rarefied atmosphere was Courtney Kenny, whose sophisticated and witty cabaret style suits surroundings more intimately designed. The programme concluded rousingly with the last movement of the Bartók sonata for two pianos and percussion. It was a satisfying evening with a unique flavour.

Why do more students not come to this annual party? The audience this year as in the past was composed mainly of professors and alumni. As a student myself, I can speak for those others of my contemporaries who have never missed a party. The combination of entertainment and a free feed is quite irresistible!

ANNON LEE SILVER

R.C.M. UNION REPORT

The annual 'At Home' was held early in June, just about half term. With such a full programme of College fixtures there is little choice of dates and unfortunately many of the professors were away examining and unable to come. It was a somewhat smaller party than often, but was much enjoyed by all who were there. Present students provided an amusing programme of songs and instrumental items, ranging from Victoriana to Bartók, and to them we extend our grateful thanks, as also to Mr. Courtney Kenney who most kindly came all the way from Glyndebourne to join in the programme.

The increase in membership mentioned in the last Magazine has been well maintained throughout the summer, so that we in the Union office are much encouraged. It is always rather sad when the Summer Term ends as it means saying good-bye to students who have completed their study at College and though we always hope that many of them will keep in touch with us by becoming full members of the Union the fact is that as they go out into the world they get absorbed in the pursuit of their new lines of study and, we hope, performances, and forget to join. Maybe it is a question of expense, when every shilling is needed at the outset of a career, but in a year or two when they have found their feet we hope to welcome them as members: it is never too late!

During the term news came from Australia of the death of Phyllis Lett, one of the finest and best-loved contraltos of her day, but ever since her marriage she has lived far away, much to England's loss.

PHYLLIS CAREY FOSTER,

Hon. Secretary

R.C.M. CHRISTIAN UNION REPORT

'God's Progressive Revelation' has been the theme followed by visiting speakers at our Wednesday lunch-hour meetings. These have been well attended and have helped us to learn a great deal about the Word of God. Our study of Paul's Letter to the Galatians each Friday at 1.00 p.m. has been very profitable. Over the past year these Bible studies have been increasingly well supported.

The coffee party in the common room held shortly after the annual grading examinations was enjoyed by all. Included in the evening's programme was a showing of coloured slides of Tasmania. A happy re-union with some past C.U. members was one of the features of our recent outing to Hampton Court.

During the ninth week of the Christmas term the University of London Inter-Faculty Christian Union is holding a series of meetings within the University. In addition to these central meetings most of the individual colleges will be organizing further activities. Students, Professors and other Staff members will be welcome to attend the lunch hour meetings we will be holding each day during that week at the R.C.M.

We would like those who are leaving us to know that the fellowship we have shared together will not be forgotten and that we look forward to hearing from them in the future.

A warm welcome is extended to all students at all times to join in our activities.

WENDY THOMPSON,

President

STUDENTS' ASSOCIATION

President: Martin Williams
Vice-President: Michael Kehoe
Secretary: Janet Colebrooke
Treasurer: Cynthia Vance

R.C.M.
CONTEMPORARY
MUSIC
SOCIETY



Brian Dennis, Lesley Phillips, Roger Smalley

Piano Piece I	Anna Lockwood	Anna Lockwood
Serenade for Oboe, Clarinet and Bassoon	Leslie Phillips	
Caroline Miller, William York, Valerie Watts		
Good Friday 1962	Roger Smalley	Brian Dennis
Platonic Song of the Madagascan Indris for Organ	Adrian Jack	
Tony Greening		
Sonata for Pianos '62	Roger Smalley	
Anna Lockwood, Roger Smalley		

This concert on June 7 reflected the organisers' difficulties in finding students who are willing to learn works by their fellow students. As usual it was those composers who are also able executive artists who had to bear the main burden; and the College is indeed fortunate in possessing two such pianists as Anna Lockwood and Roger Smalley. Nearly all the works performed under these conditions have to be for piano (or two pianos), and so the two works for wind trio and organ were especially welcome. I really appreciate the society's difficulty here: I once had to organize such concerts at the Academy and remember that three consecutive ones (we had about half a dozen a term) consisted of nothing but piano music apart from two or three songs.

This concert opened well with Anna Lockwood's delicate and attractive piano piece admirably performed by the composer. As the title is Piano Piece I, I assume it is the first of a series. In itself it sounded rather inconclusive but contains much attractive material, notably a striking coda. Leslie Phillips's *Serenade* immediately proclaimed its French affinities and confirmed them in the last movement. In between there is a *Scherzo* and *Trio* that lacks memorable material but not shape (though there is a good tune in the *Trio*) followed by a slow movement that starts badly, improves quickly with the arrival of a middle section, but on the whole leaves an impression of crudeness. The last movement's hilarity gets a little bogged down in the middle and displays a tendency to degenerate into 'effects' music. Brian Dennis's passionate and stormy piano piece (named after the day it was written) began life as the accompaniment to a voice declaiming a poem of Gerald Manley Hopkins. I was frankly puzzled as to why the composer had lopped it off like this. Declamation to music is notoriously difficult to bring off, but the result may have been better than this curiously dismembered piece that managed, nevertheless, to impress me considerably—mainly by its sincerity. I was struck by the affinity of the piano writing to Peter Maxwell Davies's, in his *Five Piano Pieces*. It was brilliantly played by Roger Smalley.

The figure of Messiaen looms mountain-size over the 'Platonic Song', but if one accepts this overwhelming influence one has to admit that Adrian Jack has really learnt something from his mentor in his imaginative use of organ sonorities. Some of the sounds are brilliantly conceived, but unfortunately the overall form of the piece appears not to have been thought out with the same flair. The end impression is of an inventory, not a piece.

Roger Smalley's *Sonata* is based on the interesting idea of having the two pianos play together only when they are commenting on, developing, improvising or building material from the straightforward movements where they play singly. Piano 1 starts off with a solo movement followed by a movement for both pianos where Piano 1 improvises on Movement 1 and Piano 2 looks forward to Movement 3 which is a solo

for Piano 2. Both pianos join again in the short last movement to comment on previous material. This idea works best where the musical material is of sufficiently strong character for the listener to recognise it and (more important) to be aware what is happening to it. This was sometimes extremely difficult if not impossible as much of the material for the work was very wayward and elusive. In common with much other recent music the second and fourth movement of this Sonata will be different at every performance: I felt that the second movement came out of this performance by far the best of the whole work and that the fourth movement was much too short. Nevertheless the composer is to be congratulated on constructing his piece in a manner that befits the material and style he has chosen.

NICHOLAS MAW

BOOK REVIEW

Tune. By Imogen Holst. Faber, 30s.

There is far more to this book than the commendably brief title suggests. It contains analysis and aesthetic comment on great tunes, but Miss Holst explores the esoteric as well as the familiar and treats her subject in such a way that the book is virtually a miniature (and perforce incomplete) history of music through tune.

The opening chapter 'The Ingredients of a Tune' is of course the aesthetic basis of the book. Miss Holst starts with a convincing definition of tune as opposed to melody, and then uses Busoni's 'Attempt at a definition of melody' as the structure on which to base her own illuminating thought. She agrees that a tune 'exists independent of text for expression and independent of accompanying voices for form' but accepts that a tune 'contains in itself a latent harmony' only with reservations, and about rhythm adds: 'it is just as difficult to separate the rhythm from the intervals in a well-constructed tune as it is to separate the butter from the eggs in a well-cooked omelette'.

She treats her subject historically in the remaining chapters. The problem of what musical ground to cover and in what proportion, must have been overwhelming. Miss Holst has, on the whole, let personal preference be her guide. This results in nine chapters about folk tunes, plainchant, ragas, and music up to the end of the 18th century, against one each on the 19th and 20th centuries. If this does not seem a strictly fair balance from a detached historical point of view, it has the virtue of giving the book great vitality. The musical stature of the writer and her enthusiastic love for her subject are irresistibly communicated, so that one longs, not that a paragraph should be lost, but that she should dwell at the same length on for instance, 19th century opera, which she barely mentions, as on the English lutenist songs. Perhaps the most striking chapter of all is that on the 'Stile Rappresentativo', where every comment quickens the senses — and this is the book's greatest single merit, that every aspect of music that is touched is bathed in the dazzling light of the writer's perception.

The book is written with a light touch that can make a point with wit and brevity; for instance, talking of the difficulty of using folk tunes in symphonic writing she says they tend to stick out 'indigestibly' and of Purcell, that he needed 'verses that could be torn in shreds and tossed into the air'. The rather self-conscious linking of the chapters is a pity — and quite unnecessary, for the structure is admirably clear.

Tune is an asset to any music lover's book-case. It is generously provided with music-type examples and will appeal to amateur and professional, for the reader is left not only the wiser, but with his enjoyment of music intensified.

SHIRLEY DU BOULAY

VISITORS TO COLLEGE

Mr. Roy Jack (Deputy Speaker, New Zealand Parliament), Miss Anna Russell, and Dr. Erik Chisholm visited College last term.

GOLDEN WEDDING

Kinsey: Congratulations to Herbert Kinsey and his wife (Olive Bloom) who celebrated their Golden Wedding on July 31. They met as students at College in 1904, and Harold Darke played the organ at their wedding in 1912

MARRIAGES

Harris-Abell: Bryan Harris and Joan Abell* on August 18, 1962

Woolmer-Wilson: George Ensor Woolmer to Mary Elizabeth Wilson* on September 15, 1962

BIRTHS

Myatt: To Anthony and Margaret* (Lucas) a son, Julian Victor, on February 19, 1962

Williams: To Maurice and Sylvia* (Brown) a son, Geoffrey Roger, on April 16, 1962

Whiston: To David* and Doreen* (Price) a daughter, Vivienne Louise, on June 29, 1962

Haines: To Malcolm and Eileen* (Parrott) a daughter, Elizabeth Mary, on July 18, 1962

Francke: To Donald* and Margaret* (Ellis) a daughter, Elizabeth Clare, on August 11, 1962

DEATHS

Mudie: Michael, on April 27, 1962

de Burgh Ker, Phyllis (Lett), on June 1, 1962

Ireland: John, on June 12, 1962

Goossens: Eugène, on June 13, 1962

Corbett: Phyllis, in 1962

Floyd: Ena (Richards), on July 28, 1962

Ley: Henry George, on August 23, 1962

Greenwood: Norman, on September 9, 1962

* *Royal Collegian*

Obituary

JOHN IRELAND

1879 — 1962

Dr. John Ireland, who died on June 12, 1962, came to London from the North of England in 1893 to study at the Royal College, where he was taught the piano by Frederick Cliffe and the organ by Sir Walter Parratt. Then, in 1897, on the strength of a string quartet, he won a foundation scholarship: Parry, after hearing the first movement, gave him a sharp pat on the shoulder and said, 'You're a composition scholar, my boy'. For four years Ireland studied under Stanford, who set him to work at modal counterpoint, to counteract a tendency to write 'Brahms and water'. Stanford's rather empirical methods are illustrated by his once asking Ireland to copy out the parts of an orchestral work he had written so that it could be played by the College orchestra; and after a single 'run-through' Stanford handed back the score with the words: 'There you are, my boy; you see, it won't do; you'll have to find some other way'.

At the time of Ireland's seventieth birthday, Vaughan Williams testified to his accomplishment as a student. 'What mastery you showed then,' he wrote; 'what mastery—and even more now!' V.W. and Ireland, together with Holst, Dunhill and other students, used to meet frequently at Wilkins', a teashop in High Street, Kensington, where they showed each other their compositions and had lively discussions on music, literature and philosophy.

Ireland, who was made an F.R.C.M. in 1924, was a professor of composition at the College from 1922-39, and among his pupils were Benjamin Britten (whom he taught at the special request of Frank Bridge), Richard Arnell and Humphrey Searle. His private pupils included E. J. Moeran and Alan Bush.

I well remember the excitement with which, when I was myself a student, I came across Ireland's music, especially the magnificent Piano Sonata, first played by Lamond in 1920. Here, I felt, was an English composer with individuality, power and charm, who had something to say and knew how to say it; and I eagerly got to know all of Ireland's music that I could lay my hands on. Now, looking back on his output, we may surely believe that the piano pieces, the Piano Concerto, the orchestral and chamber works, *These Things Shall Be*, and the many beautiful songs, will, for a long time, delight all who are responsive to deeply felt and skilfully wrought music. Ireland could write memorable themes and he had a keen sense of structural values; and though his subtle harmonies may sometimes prove a stumbling-block to those who prefer a more 'linear' style, they are usually astringent rather than luscious.

Like his music, John Ireland himself had character. His comments on men, music and affairs were shrewd and trenchant, but under a manner that was generally cautious and reserved lay a warm heart and much kindness. E. J. Moeran introduced me to him about 1926 and we soon became firm friends. Although I was never a pupil of his, he went out of his way to get some music of mine published, and gave me valuable hints on the setting of words to music. I could mention many other instances of the help he gave to younger musicians. It was, however, during the last decade or so of his life — when, after living in Chelsea for some fifty-five years, he had settled in West Sussex, a district he had known and loved for some time — that I saw most of him.

When Vaughan Williams died in 1958, Ireland sent me, unsolicited, an account of their association as students, which I was glad to be able to publish at the head of a number of tributes to V.W. in *The Musical Times*. Almost to the end, Ireland took an interest in the latest developments in music. He was fascinated by a record of a work by Boulez that I lent him; and once, when I was with him, he went to the piano and gave a clever imitation of its spasmodic style.

Not long ago, in the Wigmore Hall, I sat next to a young man who told me he was a science student, but a keen amateur pianist; and when I asked him what kind of music he liked, he answered, 'Anything Irishish'. I may add that many members of the John Ireland Society, which was formed in 1960 and of which I have the honour to be President, are comparatively youthful.

In view of John Ireland's long association with the R.C.M., it was appropriate that at the memorial service at St. Sepulchre's, Holborn Viaduct, on July 12, a choir from the College, conducted by John Russell, should have sung Ireland's anthem, 'Many waters cannot quench love' and Stanford's 'Heraclitus'. Dr. John Dykes Bower played three of Ireland's organ pieces. Angus Morrison played the piano Prelude in E flat, and was joined by Antonio Brosa in the slow movement of the Second Violin Sonata.

HAROLD RUTLAND

With the death of John Ireland last June England lost her most distinguished composer of piano music. It was not only in this field that Ireland excelled, for some of the best of his output is to be found among the orchestral and chamber works and in the eighty or ninety songs, but I have never failed to be grateful for the scope and richness of his piano writing since the time I first came across the Sonata and *Sarnia* some twelve years ago. I had always been deeply attracted to English twentieth century music, particularly works written in that contemplative vein inspired by Nature which finds such marvellous expression in Delius, and I well remember my joy at discovering these moods and feelings in Ireland. I was struck then, as I still am, by the wonderful playability of this music; it is highly pianistic, both to the player and in its effect, revealing the piano in new and subtle shades and bearing witness, incidentally, to the composer's own considerable ability as a performer. In a work like *Sarnia* the writing approaches to a pitch of colourful and exuberant virtuosity and I still find the end of this one of the most exhilarating things in the repertoire to play.

I shall not easily forget the first time I played this work to Dr. Ireland; it was about six years ago and the meeting had been arranged through the kindness of Mr. Angus Morrison. The composer was living in a beautiful converted windmill home on the

edge of the West Sussex Downs (the countryside which had inspired so much of his music) and I arrived feeling extremely nervous, having never before encountered such a distinguished composer, let alone attempted to play him his own music. He greeted me with charm and talked animatedly for nearly two hours and I was soon to experience the pungency of his views and the dryness of his wit (now so ably reproduced by Mr. Arthur Alexander). After a late and lengthy lunch which merged into a similarly protracted tea, I began to hope that I would not after all be called upon to play. But the moment arrived and I handed Dr. Ireland a pencil and asked him to write his comments in the score, a step I soon regretted for the pencil was a very noisy one and as I played I heard, from the depths of Dr. Ireland's armchair, the most ominously frequent scratchings. It was exactly like being Walter in Act I of *The Mastersingers* hearing his faults being chalked up by Beckmesser. Fortunately it turned out that his criticisms were by no means devastating and from that day I received much help and encouragement from him and often went down to the Mill to play him any piece of his I happened to be practising.

It was impossible to hear Dr. Ireland talk about his music without sensing the depth of his feelings about what he had written. His output is modest compared to some of his contemporaries but everything is the outcome of a direct need for expression and I often remember him saying, of one piece or another, that it was written because it 'had to be written'. Of the middle movement of *Sarnia* he said 'play it as though you were imagining something so lovely you could hardly bear it.' Many of his pieces were the result of long periods of meditation and cogitation and all his work was put again and again through such a fine mental sieve that in the best of it I think he achieved a clarity and directness of expression and a complete and compact realisation of what he wanted to say which place him firmly at the head of English writers for the piano.

ALAN ROWLANDS

EUGENE GOOSSENS

1893 — 1962

My most vital recollections of Eugène Goossens date from the years immediately before and the years immediately following the First World War. He was a fellow student of mine at the Royal College, and among other friends studying Composition were Arthur Benjamin, Ivor Gurney and Herbert Howells. Eugène Goossens was the most versatile of us all, a capable violinist, a nimble pianist, a composer of stylish and professional chamber music, and already showing that innate gift for conducting that was to make him famous. Like all others of his family he possessed great charm and easily made friends wherever he went.

It was not till the close of the war that his talents as a conductor were allowed full scope. He possessed all the requirements of a great conductor, elegance of gesture, an acute ear, intimate knowledge of string playing, and a quickness of perception especially where new music was concerned, that is surely a gift at birth.

I think the climax of these early years was reached in 1921, when with his own Symphony Orchestra he performed *Le Sacre du Printemps* for the first time in London. The occasion is still clearly present to my mind: the packed Queen's Hall, the late arrival in the Dress Circle, just in time for the bassoon's opening notes, of Stravinsky himself, ushered in by Edward Clark, and the assured and authoritative performance by Eugène Goossens in command of his great orchestra.

The years that stretched ahead led Eugène Goossens and myself on different paths in different countries, but in the last months of his life we met again and with renewed pleasure talked over the days of our youth when we were entering the musical world together.

ARTHUR BLISS

My earliest recollection of Eugène was at the age of six-and-a-half.

He and I were taken to the first act of *Maritana*, conducted by my Father. Next I remember a family photograph being taken of the five of us children prior to Eugène's going to Bruges to boarding school at the age of 8. Here he studied the violin (which he

had already been learning since the age of 5) at the Conservatoire. One day whilst going from the school to his lesson, he came across a fair. Boylike he put his violin on the ground and joined the throng. The sound of the hurdy-gurdy man had fired his imagination—suddenly he realised he would be late for his lesson, so dashed off, leaving his violin still on the ground; it was this encounter which inspired him to write his piano piece 'The Hurdy-Gurdy Man'. He always came home for the summer holidays, but I remember well how he used to leave us, either playing in the nursery or in the garden, whilst he had to go with Mother to do his practising. It may sound incredible, but I know I heard parts of the Mendelssohn concerto being played, accompanied on the piano by Mother. He could not have been more than 10 years old. At this time we were living on the Wirral Peninsula, where we enjoyed the clean pure air which came direct from the Irish Sea, but as there was little or no musical life—it was too rural—Father decided to take us all across the ferry to live in Liverpool. This would solve many problems. We soon settled down, and before long Eugène had joined the well established Amateur Orchestra 'The Societa Armonica'. He became a regular concert goer, and it was quite usual to see Eugène and me seated in the stalls at the old Philharmonic Hall when Eugène was about 13 years old.

Having left Bruges after three years, he continued his studies in Liverpool, winning the open Scholarship to the Royal College of Music before he was 14. Now this presented the Board of Education with a problem. Could he be allowed to leave school at such an early age, because to fulfil the Scholarship meant taking up residence in London for at least three years. So a special Board Meeting was held at which it was decided to grant permission owing to the high standard he had attained in general studies. Going to London presented another difficulty to the family, and rather than separate the five of us, Father decided on a second move, this time to London.

Eugene was naturally the first to pave the way as he had to start at College.

After three years studying with Achille Rivarde, he won the Hill Violin Prize, the Worshipful Company of Musicians' medal, and was always first in Harmony and Counterpoint, sharing the honours with Arthur Egg, who afterwards went to Canada. So a fourth year was granted.

He was now leader of the Orchestra, and during my first term at the R.C.M. he conducted his own composition *Variations on an Old Chinese Theme*.

By this time we had all settled in Kensington, so Eugène was at last able to enjoy home life, having spent all his College years in a boarding house where the owner used to expect him to play the 'Women's March' on the piano at her Suffragette meetings.

One day at home, Eugène heard a tap dripping—he did not turn it off as it seemed to be playing a tune—it suddenly reminded him of the gargoyles on the tower of the old belfry in Bruges: the tower which had stood watch over the three Eugènes in turn—Grandfather, Father, and Son. So away he went to the piano, and out of this simple tune grew another piano piece which he called 'The Gargoyle'.

MARIE GOOSSENS

MICHAEL MUDIE

1914 — 1962

Apart from one or two stray encounters in the thirties, when we were both students at the Royal College of Music, I did not have anything to do with Michael Mudie until I joined Sadler's Wells Theatre in 1947. By this time he already had a considerable reputation as an operatic conductor with the Carl Rosa and had recently joined Sadler's Wells as a senior conductor.

Shortly afterwards Michael Mudie, together with James Robertson and myself, became joint directors of Sadler's Wells Opera and many of the most interesting artistic achievements of the post-war Sadler's Wells Opera stemmed from that arrangement.

While Michael was passionately fond of all opera, most people would agree that he excelled in Verdi and Puccini together with certain special favourites such as *Carmen*. Perhaps his most remarkable achievement at Sadler's Wells was his direction of the production of Verdi's *Simon Boccanegra* in 1948. This opera had never been produced

in England before and created a sensation. This was very largely due to Michael Mudie. He increased his reputation as a Verdi conductor thereafter with productions of *Don Carlos* and *Falstaff*, the latter being very favourably compared with the production from La Scala, Milan, which was seen in London at the same time. He was greatly respected and regarded as the shining light of young British operatic conductors. Even in his short career, he had conducted well over 300 performances of *La Bohème*.

The great sadness came when, as a result of an incurable disease, his eyes began to fail. The first consequence of this was that he was unable to complete the preparation of the first performance in this country of Janáček's *Katya Kabanova* and not long afterwards had to retire entirely from the operatic scene.

He possessed two things in abundance, a magnetic power over the orchestra and an ability to instil enthusiasm into all the singers with whom he worked. If one adds to these qualities a great passion for work and detail, one has all the ingredients of a real operatic conductor. Michael Mudie achieved a great deal in his short span of years and he is a great loss to the English operatic scene.

NORMAN TUCKER

PHYLLIS LETT

1883 — 1962

The name Phyllis Lett will probably be unfamiliar to concert-goers of this generation, but it is well that they should be reminded, from time to time, of some of the great singers of the past. Such a one surely was Phyllis Lett who died recently at her home in Australia. Possessed with a magnificent contralto voice, she was perhaps one of the most famous oratorio singers of her day, and was in great demand at the chief festivals and oratorio performances up and down the country. She also frequently sang at the Albert Hall and Queen's Hall ballad concerts which were such a popular feature of musical life in the early days of the century.

She gained an Open Scholarship at the College in 1903, the same year as I, and studied under Visetti. Among her contemporaries were George Dyson, Frank Bridge, Harold Samuel, Ivor James and others who have brought renown to the College. She remained at the College for three years and gave several distinguished performances at the College concerts. Her singing of the wonderful aria in Bach's *Ascensiontide* Cantata still remains in my memory.

She made her début at a performance of *Elijah* by the Royal Choral Society at the Albert Hall in November 1906—three years after gaining her scholarship. She gave up her career on her marriage to a sheep farmer and lived in Australia for the rest of her life.

But she continued to take a lively interest in College affairs and until recently was a member of the College Union.

HAROLD DARKE

DR. CHARLES VERE NICOLL

Dr. Nicoll was Honorary Physician to the R.C.M. for nearly thirty years. His death on June 9—only two days after the R.C.M. Union 'At Home', when he seemed his usual genial self—means the loss of a valued and generous friend to the College.

His never-failing willingness to give time and help whenever called on was equalled by the trouble he took to get in touch with the patient's own doctor and to give a personal written introduction to any specialist or hospital concerned. Many Collegians will remember with gratitude his sympathetic understanding and practical wisdom. His kindness was matched by his humour, and the anecdotes he told were often enhanced by his gift for dialect.

It is good to know that he enjoyed the College. For our part, he will be remembered with warm affection and gratitude.

URSULA J. GALE

The Opera School

JUNE 27, 28, 29
PRIMA DONNA



Malcolm Rivers Gary Fisher
Maciej Smolenski

Annon Lee Silver

Valerie Masterson

Florindo, a Venetian Gentleman
Alcino, his friend
The Count, Florindo's Uncle
Olimpia
Fiammetta } of the Opera Chorus
Bellina, Florindo's Maid

Philip May, Malcolm Rivers
Gary Fisher
Graham Nicholls Maciej Smolenski
Jennifer Marks, Annon Lee Silver, Valerie Masterson
Maureen Abbott, Kay Williams

Conductor Richard Austin
Producer Douglas Craig
Scenery Michael Griffin

RIDERS TO THE SEA

Maurya, an old woman
Battley, her son
Cathleen, her daughter
Nora, her second daughter
A Woman
Solo Voice off-stage

Heather Wills, Zipora Kalenstein
Malcolm Rivers, Philip May
Jennifer Cox, Kay Williams
Grace Stannard, Cynthia Vance
Zipora Kalenstein, Heather Wills
Delia Fletcher

Conductor Richard Austin
Producer Joyce Wodeman
Scenery Leo Lenow

MAY 29—JUNE 2

THE BEGGAR'S OPERA

The Beggar
Mr. Peachum
Fileh
Mrs. Peachum
Polly Peachum
Captain Macheath
Lockit
Lucy Lockit
Diana Trapes
Jenny Diver
Turnkey
Drawer

Andrew Page, Michael Kehoe
Graham Nicholls, Malcolm Hoskinson
Nicholas Curtis, Gary Fisher
Maureen Abbott, Grace Stannard
Jennifer Cox, Valerie Masterson
Philip May, Malcolm Rivers
Maciej Smolenski
Heather Wills, Cynthia Vance
Zipora Kalenstein, Margaret Lamb
Annon Lee Silver
Jim Richards
James Griffett

Conductors: Richard Austin, Sir Malcolm Sargent
Production: Peter Potter
Scenery: Nadine Baylis

College Concerts

PROFESSORS' CONCERT

MAY 2

Trio Sonata No. 2 for Organ in C minor					Bach
	Ralph Downes				
'El Poema de una Sanluqueña' for Violin and Piano					Turina
	Antonio Brosa				
	Edwin Benbow				
Prelude, Chorale and Fugue					Frank
	Norman Greenwood				
Six songs from 'Earth and Air and Rain'					Finzi
	Gordon Clinton				
	Accompanist: Hubert Dawkes				
Divertimenti for Flute, Oboe and Clarinet					Malcolm Arnold
Divertimenti for Flute, Oboe, Clarinet and Bassoon					Frank Bridge
	Flute: Edward Walker	Clarinet: Sidney Fell			
	Oboe: Sidney Sutcliffe	Bassoon: Martin Gatt			

CHORAL AND ORCHESTRAL CONCERT

JULY 11

Five Mystical Songs					Vaughan Williams
	Baritone soloists: James Richards, Gordon Morris, Andrew Page, Reginald Searle				
A Kent Yeoman's Wooing Song					Herbert Howells
	Valerie Masterson, Malcolm Rivers				
Cantata Academica					Benjamin Britten
	Christina Clarke, Margaret Cable, Kenneth Woollam, Peter Garrett				
	Conductor: John Russell				
	Leader: Martin Jones				

THE FIRST ORCHESTRA

MAY 17

The Sea					J. S. Gerber
	Conductor: Richard Austin				
Piano Concerto No. 2					Prokofiev
	Oliver Davies				
	Conductor: David Taylor				
Symphony No. 4					Brahms
	Conductor: Richard Austin				
	Leader: Marilyn Taylor				

JULY 19

Introduction and Allegro for Strings					Egor
Clarinet Concerto					Windemith
	James Mark				
'Sheherazade'					Ravel
	Christina Clarke				
	Conductor: Richard Austin				
	Leader: Marilyn Taylor				
Siegfried's Journey to the Rhine					Wagner
	Conductor: David Taylor				

SECOND ORCHESTRA

MAY 22

Symphony No. 40					Mozart
Four Last Songs					Strauss
	Jennifer Marks				
Concerto Movement for Violin, Jazzband and Orchestra					Patrick Gowers
	(First performance)				
	Solo Violin: Jean Berry				
Fantasy-Overture: 'Romeo and Juliet'					Tschaikowsky
	Conductor: Harvey Phillips				
	Leader: Jean Berry				

JUNE 12

Overture: 'La Clemenza di Tito'					Mozart
	Conductor: Colin Kitching				
Concerto for two Violins in A minor					Wald
	Marion Forsyth, Jean Forsyth				
	Conductors: I. George Howarth				
	II. Peter Naylor				
	III. Peter Macdonald				
Piano Concerto No. 2 (first movement)					Medtner
	Ann Hayes				
	Conductor: Stephen Williams				

Symphony No. 3

Conductor: I. John Baird
 II. Keith Smith
 III. Wilfred Gibson
 IV. Jonna Hatherley
 V. Peter Wigfield
 Leader: Jean Berry

Schumann

JULY 17

'Threnody' from Concertino Pastorale
 Kindertotenlieder

Heather Wills

John Ireland
 Mahler

Cello Concerto

Joanna Milholland

Elgar

Symphony No. 5

Conductor: Harvey Phillips
 Leader: Jean Berry

Dvořák

CHORAL AND CHAMBER CONCERT

JUNE 20

Magnificat
 'Ariettes Oubliées'

Annon Lee Silver
 Accompanist: Penelope Burridge

Gerald Finzi
 Debussy

Hosanna to the Son of David
 Hosanna to the Son of David
 Five Pieces for Piano, Op. 11

Gillian Langton

Gibbons
 Weelkes
 Kodály

Missa Brevis

Conductor: John Stainer
 Organist: Edward Norman

Kodály

THE CHAMBER ORCHESTRA

JUNE 5

Symphony No. 8 in G major
 'Légende'

Marilyn Taylor

Haydn
 Delius

Harpichord Concerto in A major

Diana Beeken

Bach

Sonata for Trumpet and Strings with tympani

Trumpet: Michael Hinton

Martin Dalby

Italian Serenade

Conductor: Harvey Phillips
 Leader: Joan Dunford

Wolf (arr. Roger)

CHAMBER CONCERTS

MAY 9

Piano Sonata, K. 576

Denise Narcisse-Mair

Mozart

'Voi che sapete'
 'Das Veilchen'
 'Alleluia'

Mozart

'Abegg' Variations

Iris Saunders
 Accompanist: Mary Woodward

Schumann

Violin and Piano Sonata in A major

Carol Venton

Brahms

Evocation

Rosalind Thompson, Barbara Murray

Albeniz

Andaluza

Pamela Mogford

De Falla

Suite for Violin Clarinet and Piano

Violin: Michael McLellan
 Clarinet: Murray Khouri
 Piano: Barry Margan

Milhaud

MAY 16

Clarinet Quintet

Clarinet: Graham Evans
 Violins: Miriam Morley, Jean Berry
 Viola: Martin Dalby
 Cello: Nadine Unna

Mozart

'Die Erwartung'

Brian Dennis
 Accompanist: Roger Smalley

Schubert

Flute and Piano Sonata

Paul Griffiths, Michael Bassett

Hindemith

'Aubade'
 'Le secret'
 'Au bord de l'eau'
 'Mandoline'
 'Clair de lune'

Fauré

Margaret Cable
 Accompanist: Mary Woodward

'Havanaise', for Violin and Piano *Saint-Saëns*
 Martin Jones
Accompanist: Justin Connolly

MAY 23

French Suite No. 5 *Bach*
 Josephine Naylor
 Violin and Piano Sonata in F major *Beethoven*
 Louise Jopling, Rosalind Thompson
 Pastorale and Harlequinade for Flute, Oboe and Piano *Eugène Goossens*
 Flute: Michael Porter
 Oboe: Colin Kellett
 Piano: Michael Bassett
 'Wer hat das Liedlein erdacht?' *Mahler*
 'Die Spröde' }
 'Mausfallensprüchlein' } *Wolff*
 'Schlechtes Wetter' *Stravinsky*
 Sylvia Linden
 Suite, 'L'histoire du soldat' *Stravinsky*
 *Accompanist: Arthur Tomson*
 Clarinet: Edward Godsell
 Violin: Anne Wills
 Piano: Penelope Burridge

MAY 30

Quintet for Piano and Wind in E flat *Beethoven*
 Piano: Stephen Savage
 Oboe: Michael McKenna
 Clarinet: James Mark
 Horn: James Beck
 Bassoon: Margaret Hawkes
 Five Bagatelles for Piano *Howard Ferguson*
 Martin Williams
 Violin and Piano Sonata in D minor *Brahms*
 Warwick Hill, Jean Phillips
 Six Little Pieces, Op. 19 *Schubert*
 Variations, Op. 27 *Webern*
 Roger Smalley

JUNE 6

Five Sea Songs *Michael Head*
 James Richards
 String Quartet in D minor *Sibelius*
 *Accompanist: Martin Williams*
 Violins: Marilyn Taylor, Michael McLellan
 Viola: Martin Dalby
 Cello: Alison Howard-Lucy
 Sonata for Oboe and Piano *Dutilleul*
 Elisabeth Duddridge, Anna Lockwood

JUNE 13

String Quartet, Op. 74 *Beethoven*
 Violins: Anne Wills, Pauline Scott
 Viola: David Godsell
 Cello: Joanna Milholland
 Violin and Piano Sonata *Alan Rawsthorne*
 José Luis García, Peter Norris
 Seventeen Variations for Wind Quintet *Damase*
 Flute: Michael Porter
 Oboe: Elisabeth Duddridge
 Clarinet: Graham Evans
 Horn: James Beck
 Bassoon: Robert Bourton

JULY 18

Intermezzo in A minor, Op. 118 No. 1 } *Brahms*
 Capriccio in B minor, Op. 76 No. 2 }
 Capriccio in D minor, Op. 116 No. 7 }
 Neela Munasinghe
 Kol Nidrei *Max Bruch*
 Anne Brett
 Air and Variations from Sonata in D, K.284 *Mozart*
 *Accompanist: Andrew Pledge*
 Peter Norris
 Vergebliches Ständchen }
 Sapphische Ode } *Brahms*
 Auf die Nacht in der Spinnstub'n }
 Am jüngsten Tag }
 Röslein dreie }
 Dianna Wilkinson
 Toccatina in Five Studies for Piano *Justin Connolly*
 *Accompanist: Cordelia Morgan*
 Arthur Tomson
 String Quartet in F major *Dvořák*
 Violins: Philip Lee, Harry Cawood
 Viola: Gerald Manning
 Cello: Christine Cartwright

A.R.C.M. DIPLOMA

JULY, 1962

PIANO FORTÉ (Performing)
 Edwards, Nést
 Farrell, Timothy Robert Warwick
 Greenwood, Barbara Marian
 Liang, Shirley
 • Osborne, Gillian
 Wibaut, Frank Stephen

PIANO FORTÉ (Teaching)
 Barley, Carole Ann
 • Bates, Elizabeth Teresa
 Chan, Julie
 Haughton, Eleanor Claire
 Jones, Penelope Llewelyn
 Langton, Gillian Mary
 Low, Carolyn Mary
 Matthews, Sarah Louise
 • Meerapfel, Jane Esther
 Morgan Williams, Nicola Susan
 • Naylor, Peter Russell
 Pullin, Christine Anne
 Roberts, Nina Grace
 • Stansfield, Margaret
 Tan, Eileen Siew Lean
 • Warren, Angela Mary
 • Wells, Robin John Andrew
 Wise, Teresa Julie

PIANO FORTÉ (Accompaniment)
 Le Fevre, Nola

ORGAN (Performing)
 Ellis, Martin John
 Hart, Michael George
 Walker, John Charles

ORGAN (Teaching)
 Hall-Mancey, Bernard David
 • Knowles, Bryan Joseph
 Langdon, David Martin
 Maddocks, David George
 Williams, Rodney John

VIOLIN (Teaching)
 Burchill, Carol Anita
 Edmunds, Rhyl Bride
 Onley, Elizabeth Anne

VIOLA (Teaching)
 Ireson, Mary Jennifer

VIOLONCELLO (Teaching)
 Bowles, Ann
 Nageon de Lestang, Valerie Ann
 • Strickland-Constable, Lizbet
 • Wadsworth, Ruth Jennifer

CLARINET (Performing)
 Holland, David
 Mark, James Fredric

FLUTE (Teaching)
 • Bassett, Michael Keith
 Hill, Carolyn Anne

OBOE (Teaching)
 Tomey, Moyra Eleanor

CLARINET (Teaching)
 • Sivers, Christine Evelyn
 Sullivan, Pauline
 Wise, Teresa Julie

TRUMPET (Teaching)
 Burthorn, Margaret Edith
 Scherer, David

SINGING (Performing)
 Fletcher, Delia
 Munasinghe, Neelakanthi
 Walker, Carole Suzanne

SINGING (Teaching)
 Clayton, Carolyn Helen Una
 Cleave, Marion Grace
 Colebrooke, Janet Mildred
 Edge, Mary Constance
 • Ekwueme, Lazarus Nnanyeu
 • Green, Margaret Elizabeth

APRIL, 1962

PIANO (Teaching)
 Dickenson, D. H.
 • Musgrave, M. G.

• Pass in Optional Written Work

G.R.S.M. DIPLOMA AWARDS

Branch, Susan
 Brett, Anne
 du Feu, Jeanne
 Eason, Gillian
 Grover, Cyril
 Hanford, Jean
 Hewitt, Robin
 Holland, Judith
 Keen, Michael
 Mogford, Pamela
 Skerritt, Ann
 Taylour, Glenda
 Teo, Lay Na
 Williams, Kay

TERM DATES, 1962-63

Christmas: September 24 to December 15
 Easter: January 7 to March 30
 Summer: April 29 to July 20

MAJOR PRIZES AND AWARDS SUMMER TERM, 1962

TAGORE GOLD MEDALS: David Taylor, Christina Clarke

PIANO

CHAPPELL MEDAL AND PETER MORRISON PRIZE:

Jonquil Glenton

HOPKINSON GOLD MEDAL AND NORRIS PRIZE:

Judith Lambden

HOPKINSON SILVER MEDAL AND MARMADUKE BARTON

PRIZE: Barry Margan

VIVIAN HAMILTON PRIZE: Oliver Davies

SINGING

CLARA BUTT AWARDS: Helen Barker, Margaret

Lamb, Valerie Masterson, Linda Waltzer

AGNES NICHOLLS HARTY TROPHY: Valerie

Masterson

HENRY LESLIE PRIZE: Sally Dowdall

ALBANI PRIZE: Jennifer Cox

HENRY BLOWER PRIZE: Malcolm Rivers

VIOLIN

STOUTZKER PRIZE: Jose Garcia

HOWARD PRIZE: Martin Jones

W. H. REED PRIZE: Philip Lee

VIOLA

ERNEST TOMLINSON PRIZE: William Muir

DOUBLE BASS

TANKARD PRIZE: Michael Brittain

HARPSICORD

TANKARD PRIZE: Penelope Burridge

WIND INSTRUMENTS

ARTHUR SOMERVELL PRIZE: James Mark

EVE KISCH PRIZE: Graham Mayger

COUNCIL PRIZE: Robert Bourton

COMPOSITION

EDWARD HECHT PRIZE: Justin Connolly

FARRAR-ALLCHIN PRIZE: Martin Dalby

CONDUCTING

STIER PRIZE: David Taylor

ORGAN

GEOFFREY TANKARD PRIZE: Timothy Farrell

OPERA

HARRY REGINALD LEWIS PRIZE: Stafford Dean

RICORDI PRIZE: Jennifer Cox

COBBETT CHAMBER MUSIC PRIZES:

COMPOSERS: Justin Connolly, Michael Parsons

William Yeates Hurlestone Prize: Joanna

Milholland, Linda Kendall

Lady Maud Warrender Award: Iris Saunders

Worshipful Company of Musicians Medal:

Graham Nicholls

Ascherberg, Hopwood and Crew Prize: Justin

Connolly

Angela Bull Memorial Prize: Frank Wibaut

Percy Carter Buck Award: Pamela Mogford,

Patricia Humphreys

Herzl Goldbloom Song Recital Prize: Malcolm

Rivers, Mary Woodward

Director's Special Prize: Linda Kendall

Colles Essay Prize (1961): Justin Connolly

STUDENTS' APPOINTMENTS

Baker, Yvonne: Perse School for Girls, Cambridge

Bannister, Barbara: Fursedown Training College

Barker, Kenneth: The Froebel Institute, Rochester

Bourton, Robert: Second bassoon, Hallé Orchestra

Branch, Susan: Marlborough House, Hawkhurst

Brett, Anne: Parsons Mead School, Ashstead

Brown, Brian: Broomfield County Secondary School, Hants

Carter, Jean: Wadhurst College

Coleman, Daphne: Northwood College

Collier, Susan: St. Margarets, Bushey

Davies, John: Violinist, Liverpool Philharmonic

Eason, Gillian: Headington, Oxford

Fletcher, Delia: Notting Hill and Eating High School

Forsyth, Jean: Violin Teaching, Bucks County

Gittings, Robert: Queen Elizabeth's School, Crediton

Grover, Cyril: Bethany School, Goudhurst, Kent

Gulley, John: The Technical College, Huddersfield

Hanford, Jean: Gainsborough Girls' High School

Hayes, Ann: Assistant to Schott, music publishers

Holman, Michael: Malvern College

Jackson, Anne: Windmill Secondary School, Deddington

Linden, Sylvia: German Government scholarship, Munich

Mahy, Janet: John Colet Secondary School, Wendover

Mogford, Pamela: Croydon High School

Pearson, Janet: Counden Court Girls' School, Coventry

Scanlon, Patricia: Hampden House School, Bucks

Skerritt, Ann: Kensington Library

Taylor, Glenda: Queen's Gate School

Webster, Jean: Viola, Birmingham Symphony Orchestra

Williams, Kay: Austrian Government scholarship, Vienna

Wills, Heather: Chorus, Sadler's Wells

Woodley, Wallace: Riccarton High School, New Zealand

NEW STUDENTS, CHRISTMAS TERM, 1962

Acheson, Bridget S. M.
 Adams, Penelope R.
 Adams, Raymond
 Alcock, Susan J.
 Andrews, Malcolm
 Annear, Gwyneth
 Ashbee, Prudence
 Avery, Karyn R.
 Bailey, Kathleen M.
 Bains, Susan J.
 Ball, Howard S.
 Barker, Robin F.
 Barlow, Nicola A. L.
 Barrington, Sara J.
 Bath, Joan C.
 Beaumont, Colin L.
 Bellamy, Susan M.
 Bemrose, Pamela M.
 Benger, Bryan
 Beverley, W. Elizabeth
 Bishop, Jeffrey A.
 Blackie, Carolyn A. J.
 Blaikie, Linda F.
 Boulton, Lionel E.
 Brereton, Diana M.
 Browne, Susan M.
 Budmani, Barbara
 Burke, Anthony B.
 Byzantine, Julian S.
 Cameron, Peter A. S.
 Carpenter-Turner, William
 Cartwright, William M.
 Cater-Smith, Frances L.
 Catterick, Anthony J.
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